
Articles You May Have Missed

“Morse's Other Code: A Message to Artists,” *Wall Street Journal*, 04/01/2011

After a six-month restoration, *The Gallery of the Louvre* has returned to New Haven, Conn., where it was first shown. Before Samuel F. B. Morse developed his telegraph, the artist-inventor tried to capture the history of art on a single canvas, as instruction for America's young artists.

The canvas depicts an imaginary arrangement of more than 40 paintings in the Parisian institution's Salon Carré. The work features Morse at its center, advising his daughter and friends in artistic tradition.

The painting, the last of Morse's significant works, has just undergone six months of conservation treatment. Independent conservators Lance Mayer and Gay Myers, based at the Lyman Allyn Art Museum in New London, Conn., took the unusual step of adding varnish to the work. An experimental painter, Morse had used glazes that contained varnish, which other conservators had mistakenly cleaned. By removing a layer of grime and subtly adding to the varnish, the conservators gave the work a crucial, even tonality.

“Isabella Stewart Gardner Museum Returns Tapestry Room to Its Original Glory and Configuration,” *The Art Daily*, 04/04/2011

For the first time since it opened in 1914, the Isabella Stewart Gardner Museum's 4,000-square-foot Tapestry Room is being restored to its original glory. Restoration will return the room to its original configuration for the first time since a temporary stage and other modern elements were added to accommodate formal concerts in the early 1970s.

Curatorial and conservation staffs have planned the preservation and reinstallation of the Tapestry Room based on historic photographs. Gianfranco Pocobene, Head of Conservation at the Isabella Stewart Gardner Museum, is overseeing the restoration.

Conservation treatment will encompass cleaning, restoration, and reinstallation of many parts of the gallery-including its Mercer-tiled floors and French medieval stone fireplace, select art and furniture objects, and new lighting.

Eighteen textile projects are included in the room refurbishment

plans. They include conserving original textiles, re-upholstering furniture, and replacing missing, damaged, or inappropriate furnishing textiles.

“National Gallery Visitor Attacks Gauguin Painting, Officials Say,” *Washington Post*, 04/04/2011

A painting at the Gauguin exhibit at the National Gallery was attacked last week by a gallery visitor, according to other museum visitors and gallery officials. Screaming “This is evil,” a woman tried to pull Gauguin's *Two Tahitian Women* from a gallery wall Friday and banged on the picture's clear plastic covering.

Gallery spokeswoman Deborah Ziska said no damage to the 1899 painting was immediately apparent after the incident. The woman who allegedly attacked the painting was “immediately restrained and detained” by the museum's federal protection services officers, who charged her with destruction of property and attempted theft, Ziska said in a statement.

The painting, which measures 37 inches by 28 1/2 inches, is on loan from the Metropolitan Museum of Art in New York.

“Race to Save Buddhist Relics in Former Bin Laden Camp,” *The Art Newspaper*, 04/07/2011

A rescue operation is underway to save as much as possible from ancient Buddhist monasteries in Mes Aynak, Afghanistan, before the mountains become an open-cast mine and the site is destroyed.

In what is now the world's largest archaeological dig, around 1,000 workers are trying to excavate artefacts from the country's second most important Buddhist site (along with Hadda), after Bamiyan. The site, a former training camp of Osama bin Laden, has been leased to a Chinese mining company for copper production. Only what can be excavated and removed to safety will be saved.

The Buddhist monasteries date from the third to the seventh centuries. The rescue excavations began in 2009 at Gol Hamid, which lies in a mountain pass adjacent to a Chinese camp. Work was undertaken by the National Institute

of Archaeology and the Délégation Archéologique Française en Afghanistan.

Part of the monastic compound was excavated, leading to the discovery of a vaulted chapel, monks' cells and storerooms. Polychrome terracotta statues were also found, including a sleeping Buddha.

Last year the archaeological work moved to Tepe Kafriat, higher up the mountains. The 260 ft walled complex originally had eight stone-clad stupas (ceremonial towers for relics), surrounding the main stupa. Among the finds are a 25 ft-long reclining Buddha and wall paintings.

The most important portable finds have been transferred to the National Museum in Kabul, although its storage and conservation facilities are inadequate to handle the volume of material that has been unearthed.

“Temple Art Historian Awarded Guggenheim Fellowship for Fine Arts Research,” *Templeuniversity.edu*, 04/15/2011

Art historian Elizabeth S. Bolman was recently awarded a fellowship from the Guggenheim Memorial Foundation to fund the completion of a book-length study on the Church of the Red Monastery, a basilica dating to the middle of the sixth century.

Through conservation, scholarly study and archaeology, Bolman and a team of conservators have worked for a decade to restore the original colored paintings that still exist on the walls of the monastery, located in Sohag, Egypt. The ornamental paintings are the best-preserved example of non-figural architectural polychromy in paint, surviving from Late Antiquity, Bolman said.

“City's Art Is a Victim of Neglect, Damage and Loss,” *The New York Times*, 04/16/2011

San Francisco has a trove of public art that should be the toast of the town. Valued at around \$90 million and including more than 4,000 items, including statues, paintings and Edvard Munch lithographs, the Civic Art Collection is one of the richest repositories of city-owned art in the country.

But management of the collection is so slipshod that the city cannot

say for sure how many pieces it owns. Some pieces have been damaged because of lack of maintenance or moth-ridden storage spaces; others have disappeared entirely.

The San Francisco Arts Commission, the city agency responsible for the collection, is especially poor at tracking its unusually large collection of around 2,500 portable works. Since the Civic Arts Collection's inception in 1932, a full survey of the city's holdings has never been done. A complete inventory, encompassing sculptures and monuments and other stationary works in addition to the portable collection, is under way, but until its scheduled completion in late 2012, the city can only guess at the collection's size.

Because city finance laws do not allow bonds to finance maintenance, very little goes to the collection's care. A scant \$15,750 a year, from the arts commission's annual \$11 million budget, is marked for physical upkeep of the collection.

By contrast, Seattle finances collection upkeep with \$187,000, which includes a conservator's salary. A private fund-raising effort, ArtCare, was set up in 2010 to beef up preservation in San Francisco, but it focuses on large stationary pieces, not portable works.

“Bucknell Alum Combines Art, Chemistry in Campus Theatre Mural Project,” *Bucknell University News*, 04/29/2011

As a student at Bucknell University, John Hartmann, was intrigued by the art deco-style murals on the walls of the historic Campus Theatre. A studio art and chemistry major at the time, Hartmann studied the larger-than-life figures of a man and woman holding their hands over their heads as their vestments swirl around them.

Now an art conservator and president of Carlisle, Pa.-based Hartmann Fine Art Conservation Services, Hartmann has been commissioned to conserve the murals, decorative ceilings and walls and to uncover the original paint colors in the Campus Theatre. It's part of a \$2.5 million rehabilitation of the downtown landmark, which is one of a handful of art deco theaters built in the early 1940s that still remains in operation.

At the Campus Theatre, the conservation team is using a combination of chemicals and detergents to safely remove the dirt without disrupting the original paint on the murals. Many surfaces have had to be cleaned several times to remove oil and soot embedded in the paint, the result of a "puff back" from the theater's furnace that covered the walls and ceiling.

“Bank of America Announces Unique Art Conservation Project,” *Webwire*, 05/03/2011

Bank of America today announced the launch of The Art Conservation Project, a major initiative to help conserve important works of art and cultural treasures across the United States. The Art Conservation Project will provide grants to select institutions for the restoration of paintings, sculpture, archaeological or architectural pieces and other media in order to retain their cultural value for future generations.

The Bank of America Art Conservation Project was piloted in Europe, the Middle East and Africa in 2010, and provided funding to restore a diverse range of works of art in 10 countries.

“The Careful Restoration of Flood-damaged Indigenous Art,” *ABC News*, 05/04/2011

The remote East Kimberley community of Warmun has produced some of Australia's best indigenous artists, the most revered being the late Rover Thomas. While the most famous of his works hang in the National Gallery in Canberra, some of his lesser known pieces, painted for cultural instruction, were kept in a permanent collection at the Warmun Art Centre.

When floodwaters raged through the community in March most of the collection's 400 works were damaged. Within a week of the flood, conservators had flown the water-logged collection to Kununurra. It was then driven in refrigerated trucks thousands of kilometres to the University of Melbourne's Centre for Cultural Materials Conservation.

Many of the pieces were covered in mud and mould. Conservators say it will be several months before the paintings and other flood damaged works which made up the permanent collection can be returned to the community.

“Expert Restoring Defaced Nevada Rock Art,” *UPI.com*, 05/07/2011

An expert on rock art is about to begin the delicate task of removing spray-painted graffiti from rock paintings in a Nevada canyon. Jannie Loubser, a South African who has worked with rock art on four continents, arrived in Las Vegas this week, the Las Vegas Sun reported. He was hired by the U.S. Bureau of Land Management, which oversees the Red Rock Canyon Conservation Area, working with two non-profit groups of park supporters.

Petroglyphs or rock paintings in the canyon were created several thousand years ago. In November, vandals covered large areas of rock with maroon spray paint. A 17-year-old was charged in December with the graffiti. Because the charges include a gang enhancement, he could be sentenced to five years if convicted.

Loubser examined the damage Thursday. On the positive side, he said the spray paint does not cover any ancient paintings. On the negative side, the paint will be hard to remove. He expects the restoration to take about a month.

“Library of Congress Builds the Record Collection of the Century,” *Los Angeles Times*, 05/08/2011

About an hour south of Washington, D.C., deep beneath rolling hills near the verdant Blue Ridge Mountains of Virginia, lies a storehouse filled with bounty. At one time, during the Cold War, that treasure was cash that the Federal Reserve had socked away inside cinderblock bunkers built to keep an accessible, safe stash of funds in case of nuclear attack.

Now the bunkers are a repository containing nearly 100 miles of shelves stacked with some 6 million items: reels of film; kinescopes; videotape and screenplays; magnetic audiotape; wax cylinders; shellac, metal and vinyl discs; wire recordings; paper piano rolls; photographs; manuscripts; and other materials.

In short, a century's worth of the nation's musical and cinematic legacy. This is the Library of Congress' \$250-million Packard Campus for Audio-Visual Conservation, a 45-acre vault and state-of-the-art preservation and restoration facility on Virginia's Mt. Pony.

Some staff members busy them-

selves daily cleaning and gluing fragile 100-year-old films back together; others meticulously vacuum dust from the grooves of ancient 78 rpm discs, which are washed before being transferred to digital files that can be accessed by scholars, musicologists, journalists, filmmakers, musicians and other visitors.

“L’Aquila still a Semi-ruined Ghost Town,” *The Art Newspaper*, 05/12/2011

Two years after the earthquake that shook the Abruzzi region in central Italy, its capital, L’Aquila, remains a ghost town. Nothing has been done to rebuild its historic centre, which is still out of bounds to its residents and property owners.

All powers are still in the hands of the civil defence commission, which should by now have finished its work, but in fact has had its mandate extended until December. The region’s own local government agencies have effectively been sidelined. Their 630 officials are receiving salaries for not doing what they could and should do, while their work is outsourced to external consultants.

The contracts just for making buildings safe (no restoration is taking place) are still being given to construction firms by the deputy commissioner without competitive tendering or proper supervision by the superintendencies for art and architecture, with sometimes devastating effects. Monies promised have either been reduced, withdrawn or diverted.

“US Bank to Conserve SA and Global Masterpieces,” *Business Report*, 05/15/2011

Some of the most valuable South African artworks, together with other global masterpieces, will be safeguarded for future generations, thanks to an initiative to conserve the world’s sacred treasures and heritage.

The Wits Arts Museum is one of the beneficiaries of the Bank of America’s Arts Conservation Project, launched in Europe, the Middle East and Africa last year to conserve valuable art works.

The museum had experienced difficulties in acquiring funds for the materials the conservation of their artworks required. Senior curator of the Wits Arts Museum Julia Charlton said

that the grant would ensure that the museum’s valuable artworks would get the conservation and exposure they needed.

Some of the artworks selected for conservation include 25 iziphephu, or beaded aprons, which were crafted between 1920 to 1970. Other local artworks selected for conservation include 10 sculptures by South African artists spanning 25 years. The earliest, entitled Christ on the Cross, is by Nelson Mukhuba.

“Cincinnati Art Museum Lets Visitors Watch Van Gogh Restoration,”

AP/The Huffington Post 05/26/2011

An art historian has put himself on display at an Ohio museum as he works to restore an 1890 painting by Vincent van Gogh. Visitors to the Cincinnati Art Museum can watch as chief conservator Per Knutas slowly and carefully removes wax that was applied in the 1970s to the masterpiece, *Undergrowth with Two Figures*.

The Cincinnati Enquirer reports the microscope he’s using for the very detailed work is hooked up to a 42-inch flat screen monitor, so patrons can follow his progress up close. Wax was put on the back of the painting to protect the canvas and secure the paint. But Knutas says some of the wax seeped to the front surface, obscuring van Gogh’s vibrant colors.

“Museo del Prado to Collaborate on the Study and Restoration of *The Crucifixion*,” *ArtDaily.org*, 05/24/2011

Patrimonio Nacional and the Museo del Prado today signed a collaborative agreement for the technical study and restoration in the Museum’s studios of *The Crucifixion* by Rogier van der Weyden.

The project is part of the Prado’s restoration programme, which has been sponsored by Fundación Iberdrola since 2010. The eventful history of this masterpiece at El Escorial (its various changes of location within the building, its forced removal to Madrid during the Napoleonic invasion etc.) have affected the state of preservation of this exceptional oak panel made up of thirteen thin panels.

The lengthy procedure envisaged will involve a detailed and complete study of the panel in order to decide on

the most appropriate procedures for its conservation and restoration. The complexity of this undertaking will undoubtedly mark a new milestone for the two institutions and is an event of singular importance within the field of art history and conservation. At the end of the two year project, the painting will be exhibited at the Prado for three months before it returns to El Escorial.

“Albright-Knox to Repair Staircase Overlooking Hoyt Lake,” *Buffalo Rising*, 06/06/2011

The Albright-Knox Art Gallery will break ground on a major conservation and restoration of its historic staircase and announce a major grant award to execute the project. Since the Gallery’s 1905 Albright building was completed more than 100 years ago, its grand staircase has deteriorated and sustained damage to the stair treads, cheek walls and underlying foundation.

Water infiltration is a cause of ongoing corrosion, which further accelerates the rate of deterioration and exacerbates the damage over time, making the conservation work that will be done this summer, essential and urgent.

“Sadequain Mural Restoration: Museum Sending Artists to India for Training,” *The Express Tribune*, 06/08/2011

The Lahore Museum is to send four artists to India for training in oil painting restoration so they can come back and start restoring a crumbling Sadequain mural. The artists are being sent on a two-month course and restoration work is likely to begin in about three months.

The mural, called Evolution of Man, consists of 48 canvas panels, each measuring six feet by eight feet, and had covered the ceiling of the entrance of the museum since 1973. It was dismantled for conservation work and put in storage last year.

The mural was damaged primarily due to exposure to the sun and partially by termite attacks over 40 years. The panels were wrapped in polythene, stacked close together and stored in a room behind the museum’s art gallery.

Over the next six months, Hafiz Abdul Azeem, the conservation officer at the Lahore Museum, examined the pan-

els and compiled a report of the damage done and the work required to restore each one. No museum in Pakistan had separate conservationists for different artifacts, like manuscripts, stone sculptures, clayware or paintings. "A single person runs the show," he said.

"Traditional and Contemporary Korean Art under Spotlight in L.A.," *The Korea Herald*, 06/06/2011

Four conservators were sprawled on the floor at the Los Angeles County Museum of Art's Korean art gallery, concentrating on their brush tips. They have been restoring *Buddha Shakyamuni Preaching to the Assembly on Vulture Peak*, an 18th-century Korean Buddhist painting, since last August.

"Since 2000, the museum has been sending to me in Korea works that needed restoration and this year they brought me here. Visitors can actually see us work, so I think it is a great idea for education and also for the promotion of Korean art," said Park Chi-sun, professor at the department of conservation of cultural properties at Yong-In University. She brought five conservators along with her to work on the project during her sabbatical.

"Historic Panorama Gets New Life at St. Louis Art Museum," *STLtoday.com*, 06/12/2011

The latest exhibit at the St. Louis Art Museum is enormous, a series of 25 connected panels, 7 feet 9 inches tall with a total length of 348 feet. It's also historically significant: Panoramas were once a hugely popular form of entertainment, and *The Panorama of the Monumental Grandeur of the Mississippi River Valley* is one of the few that survive.

The museum acquired the *Panorama* in 1952, but it hasn't been seen here since. Most of its last six decades have been spent rolled up in a box in storage. There just hasn't been space to show it. That's about to change.

"With the new building addition, we're going to have new galleries to install," says conservator Paul Haner. The museum received a grant from the U.S. Institute of Museum and Library Services for the reinstallation of its American galleries. Part of that money is going toward the painting's restoration and to make a new display mechanism.

Right now, says Haner, "it's in poor condition." It was painted on muslin, a lightweight fabric, with distemper, an animal glue-based medium best suited to artworks not intended for the ages. Because it was handled and moved frequently, and stretched in the display process, there are a lot of creases.

"The treatment is primarily to reduce those creases with a little bit of a steam; then I'll apply a dilute solution of gelatin to consolidate the paint. Then we'll do the inpainting, the retouching of all the creases, all the lines." Haner, conservator Mark Bockrath of Philadelphia, and graduate students Rossella Fevola, Heather White and Nicole Pizzini will perform the restoration as the public watches.

"Restoring Rubens' Cain Slaying Abel," *The Independent*, 06/14/2011

Peter Paul Rubens' *Cain Slaying Abel* is one of the most important works in The Courtauld Institute of Art's pretty staggering collection. But after 400 years of being admired on walls, the famous picture was in a sorry state with warped panels, scratches and scuffs, splitting joins, paint loss and areas of raised craquelure.

The picture suffered most from a cradle which had been applied to it sometime in the 19th Century. The cradle's purpose was to keep the painting's panel and dowel board surface flat. Sadly, it produced the opposite effect and the surface bowed against the rigid structure, splitting away from it in a damaging way. Another evil enacted by the cradle was that it attracted woodworm.

Kate Stonor and Clare Richardson began the painstaking restoration six months ago, carefully removing the areas of varnish, chucking out the cradle and finding precise matches for the pigments, glazes and grounds.

Ultra-violet photographs and X-rays of the painting also show that Rubens amended the composition of Cain's club-wielding arm and the position of one of his eyes. But most importantly the infra-red imaging revealed line drawings beneath the tree painted in the background. This is very unusual "for a painter famous for not drawing" according to Stonor and Richardson who suggest it may be the work of a landscape specialist of the time.

This means that Rubens may have already established a workshop at the very early juncture at which the painting was made.

"St. Paul's Cathedral Completes £40m Restoration Project," *BBC News*, 06/15/2011

St. Paul's Cathedral has completed its £40m restoration project. The St. Paul's Cathedral programme of cleaning and repair took 15 years and is one of the largest restoration projects ever undertaken in the UK. It is the first time in its history that St. Paul's has been comprehensively restored inside and out.

The culmination of the cleaning project coincides with the 300th anniversary of the cathedral being declared complete by Parliament. It is also the first time in 15 years that the landmark is free from scaffolding. A service will be held to celebrate the 300th anniversary on Tuesday 21 June.

The project has seen the west front cleaned and repaired while the interior of the cathedral has been transformed by state-of-the-art conservation techniques. Martin Stancliffe, Surveyor to the Fabric, who has overseen the restoration project, described it as a "privilege - and an extraordinary experience".

"This great building is now in a sound state, and probably looks better than at any time since its completion in 1711," he said. St. Paul's is the cathedral church of the diocese of London, which it has served for over 1,400 years. Sir Christopher Wren's 300-year-old masterpiece is the fourth one to have been built there.

"Iraq's Ancient Ur Treasures in Danger," *AFP*, 06/18/2011

Standing before the imposing ziggurat which was once part of a temple complex at the Sumerian capital of Ur, Iraqi archaeologist Abdelamir Hamdani worried about the natural elements that are eating away at one of the wonders of Mesopotamia.

"Is there anybody thinking about preserving these monuments?" asked the doctoral student from New York's Stony Brook University who is one of the leaders of a nascent project to conserve the few unearthed remains of ancient Mesopotamia.

Hamdani is involved in a joint project between Baghdad and a US non-governmental organisation to map and restore the site. There have been no major excavations at Ur, which lies on the outskirts of the modern city of Nasiriyah about 300 kilometres (185 miles) south of Baghdad, since digs funded by the British Museum and the University of Pennsylvania in the 1920s and 1930s.

The site has so far relinquished only about 10 percent of its riches, experts say. Despite security concerns, Ur is also drawing foreign groups, with Hamdani's project organised by the Global Heritage Fund, an NGO based in California.

"Our biggest thing that we care about is getting the conservation science right," said Jeff Morgan, director of GHF, which will invest \$580,000 over five years and hopes for a one-million dollar contribution from Iraqi authorities.

When it begins work in the autumn, its first task will be to establish the precise topography of the site using techniques never utilised at Ur, such as ground penetrating radar (GPR) to help develop a comprehensive plan for the site's conservation. Only then will restoration begin.

"Paul Conrad's Controversial Chain Reaction May Need Repair," *Los Angeles Times*, 06/29/2011

Cartoonist Paul Conrad would probably draw pleasure from the newest fallout surrounding his anti-nuclear war sculpture in Santa Monica.

Two decades after its controversial placement in their downtown Civic Center, city officials worry that the stylistic mushroom-cloud artwork depicting the horror of atomic warfare is falling apart. Exposure to salt air has caused the sculpture's fiberglass base to deteriorate, loosening some of the fasteners that hold the intertwined chains that form the 26-foot mushroom cloud.

Workers erected a temporary fence Monday around the 51/2-ton creation, which Conrad called *Chain Reaction*. "We've had kids climbing it, teenagers climbing up to touch the top," said City Manager Rod Gould. The sculpture sits on a concrete pad next to Main Street, between the courthouse and Civic Auditorium. Steel framework hidden inside the fiberglass substructure supports it. The artwork's chain is made of copper tubing.

"Conservators Take A Closer Look at George Washington And Other Famous Faces," *New London Patch*, 07/08/2011

George Washington's crossing of the Delaware River on December 25, 1776 was an iconic move during the American Revolutionary War. It was immortalized in oil on canvas by German American artist Emanuel Gottlieb Leutze in 1851.

The painting, which is now part of the permanent collection at the Metropolitan Museum of Art in New York City, was cleaned and restored by conservators Lance Mayer and Gay Myers. The duo gave a well-attended lecture on Thursday at the home base for their restoration studio at the Lyman Allyn Museum.

This very large painting, which stands at 12 by 20 feet, had not had any conservation work performed on it for 60 years prior to coming into the care of Mayer and Myers. The Washington piece was relatively well cared for, with no major pieces missing, but restoration was no easy job.

"It was a daunting task," said Mayer. "In particular you could not make out the morning star which is a very important part of the painting." During restoration they used such techniques as glazing (to make lighter) and scumbling (to make darker) and varnishing, which help protect the painting and allow the full range of lights and darks to be expressed. The result is a beautiful and clear depiction of a moment in our nation's history representing "hope and courage in the face of adversity."

"Conservationists Restore 1942 Painting," *Kitsap Sun*, 07/10/2011

From outside the deserted Wilmington building, passersby would have no idea that an authentic, nearly 70-year-old Aaron Douglas painting dominates the living room inside.

Douglas, the forefather of African American art and a major figure in the Harlem Renaissance, painted the mural in the home of Dr. William Goens in 1942. The scene, with its shades of yellow, brown, blue and red, depicts Haitian women going to market, a man working in a field, foliage and an iconographic African sculpture.

It is currently undergoing restoration efforts by Joyce Stoner and five

student conservationists. "That it exists in Wilmington is really incredible," said Danielle Rice, director of the Delaware Art Museum, who calls the mural "an absolutely wonderful monument to African American art history, and a significant work of art in its own right."

Haiti as a subject was of particular interest to black artists at the time, because of the Haitian Revolution. Stoner estimates that the restoration will take four to six weeks to complete. The mural, painted around a fireplace in the living room, has been damaged by smoke as well as water leaks.

"Suu Kyi Criticizes Restoration Work on Ancient Myanmar Temples after Visit to Bagan," *The Associated Press*, 07/11/2011

Pro-democracy leader Aung San Suu Kyi on Monday decried restoration work on Myanmar's centuries-old Bagan temples for not meeting international standards.

Myanmar's application in 1996 for World Heritage status for the temples was rejected by the U.N. cultural agency UNESCO because the restoration did not use original designs and materials. Her visit to Bagan last week was her first trip out of Yangon since being released from house arrest last year.

Bagan, also known as Pagan, has more than 2,800 monuments built between the 10th and 14th centuries. The central Myanmar site is considered one of Southeast Asia's major historical landmarks, with Cambodia's Angkor Wat and Indonesia's Borobudur temple.

Construction of a 60-meter (198-foot) -high viewing tower in 2003 drew particular ire from conservationists, with UNESCO saying the tower would be out of scale and detract visually from the historical monuments.

State tourism authorities responded that the tower intended to provide unfettered views would prevent tourists from climbing on fragile pagodas and stupas and damaging them.

Suu Kyi said one of the reasons her National League for Democracy urged a boycott of a government-launched Visit Myanmar year in 1996 was that conservation of the temples was done hurriedly for the tourism campaign and was substandard.

“Gulmarg Palace in Ruins, Courtesy Official Apathy,” *Greater Kashmir*, 07/11/2011

When Maharaja Hari Singh constructed a Palace over a hillock here in early 20th century, he would not have thought even in his wildest dreams that this confluence of colonial and traditional Kashmiri architecture would be in ruins mainly due to the apathy of his successors.

An assessment of the Palace revealed that in absence of any conservation measures, it has turned into a façade of decayed wood with broken windows, uneven floor, collapsed front deck and gables. If anything remains of the building, it is its name.

Filled with unending layers of cobweb covered with accumulated dirt and dust, bird droppings and heaps of dust, a spacious hall decked by dusty traditional Kashmiri wooden work Khat-amband ceiling and neatly carved deodar walling, reflects the Palace’s bygone glory.

After nearly three decades of inordinate delay, the conservation of the Palace was proposed during the Governor’s rule in 2008. It was decided to take measures for restoration of the Palace and convert it into a Heritage Convention Centre.

The Indian National Trust for Art and Cultural Heritage (INTACH) J & K Chapter was engaged as a consultant to make conservation plan for the Palace. In its detailed conservation plan, the INTACH states that lack of maintenance has resulted in deterioration of the Palace’s architectural and decorative features. INTACH maintained that the Palace has the potential to be converted into a convention centre without affecting the heritage structure.

“Whitewashed Banksy Restoration Could Cost Thousands,” *BBC News*, 07/15/2011

An early Banksy work which was accidentally painted over on a building in Bristol could be restored but at a cost of thousands of pounds. *Gorilla In A Pink Mask* was drawn on the side of a former social club in Eastville.

Richard Pelter from International Fine Art Conservation Studios said: "The upper layers of paint can be removed, very carefully. "It would take

quite a long time and cost quite a bit of money to do it." The work on the wall of the ex-North Bristol Social Club, in Eastville, had been a familiar landmark in the area for more than 10 years.

But the building has recently been turned into a Muslim cultural centre. New owner Saeed Ahmed assumed it was a regular piece of graffiti and had it painted over. "I thought it was worthless," he said. He added: "I didn't know it was valuable and that's why I painted over it. I really am sorry if people are upset."

Mr. Ahmed said he was willing to explore options to see if the whitewash can be removed and the painting restored.

“Restoration Expert from Italy to Work on Amorsolo Painting,” *The Philippine Star*, 07/18/2011

The Italian Embassy in Manila, together with the Philippine Italian Association, the University of the Philippines (UP) College of Fine Arts, and the Office for Initiatives in Culture and the Arts, will bring to Manila for the first time an exhibit on the Italian excellence of restoration methods and instruments, in a fusion of art, science and technology.

The exhibition, “Restoration: Methods and Instruments of Italian excellence in Art, Science and Technology,” aims to spread a deeper awareness of restoration through its history, techniques and masters.

This will also be coupled by a hands-on conservation workshop conducted by Dr. Maria Teresa Castellano, an expert on art restoration from the prestigious Istituto Superiore per la Conservazione e il Restauro in Rome today until July 20 at the same venue. Dr. Castellano will be restoring National Artist Fernando Amorsolo’s painting of President Manuel Roxas.

“Getty Museum Embarks on Conservation Project of Berthouville Treasure,” *ArtDaily.org*, 07/20/2011

The J. Paul Getty Museum announced today that one of the most prominent holdings of the Bibliothèque Nationale de France’s Cabinet des Médailles in Paris, the Berthouville Treasure, has begun a three-year-long process of conservation and technical research at the Getty Villa.

This rare cache of approximately 95 ancient Roman silver objects was discovered in March 1830 by a farmer plowing his field near the village of Berthouville in Normandy.

An extraordinary group of luxury vessels—including bowls and pitchers, many with figural decoration, as well as two silver statuettes of the Roman god Mercury—the objects are associated with a nearby sanctuary of the god Mercury and date to the first through third centuries A.D. Four large, late antique silver missoria (plates) belonging to the Cabinet are also part of the conservation project.

While undergoing conservation treatment at the Getty Villa, each piece will be individually cleaned and conserved, x-rayed and closely studied in preparation for a new publication on the hoard, and for inclusion in a 2014 exhibition at the Getty Villa of the holdings of ancient Roman luxury goods belonging to the Cabinet.

New discoveries are already being made on the first of the objects x-rayed in January. A recent analysis of two double-walled drinking vessels revealed hidden inscriptions on their interior surface. The inscriptions recorded the weight of the metal used to construct a portion of the object. This precise inventory information demonstrates an acute awareness of the high value of silver used in their manufacture. The x-rays also revealed various restoration materials, which will undergo scientific analysis in the coming year.

“Seattle Center's Mural Gets A 'Face-lift' ,” *Broadway World*, 07/20/2011

Work began this week to restore the Seattle Mural, the colorful backdrop for the Mural Amphitheatre at Seattle Center. Created by famed artist Paul Horiuchi for the 1962 Seattle World Fair, the glass mosaic mural has become a Seattle landmark.

Art conservators will work through July 29 to replace missing glass pieces and remove silica deposits from the surface of the artwork. The restoration is a joint project of the Office of Arts & Cultural Affairs and Seattle Center.

Through its conservation program, the Office of Arts & Cultural Affairs regularly inspects and maintains approximately 400 artworks in the city's

public art collection. The restoration restores Seattle Mural in time for The Next Fifty, the 50th anniversary of the 1962 Seattle World's Fair, 2012.

“Sandusky Co. to Pay \$9K to Restore Civil War Flag,” *Toledo Blade*, 07/30/2011

Sandusky County Commissioners have agreed to pay \$9,000 to restore a regimental flag carried by local soldiers in the Civil War. Restoration will be by the Intermuseum Conservation Association in Cleveland, a nonprofit art conservation center.

The Sandusky County Historical Society discovered the 150-year-old flag in the attic of its Birchard Avenue home. It was carried by the 72nd Ohio Fort Stephenson Regiment, which was made up of some 900 men from Sandusky County. Fred Recktenwald of the society said the flag was lost at the Battle of Shiloh on April 6, 1862, but saved by a Confederate general and eventually sold at an auction in 1896. He said it's unknown how it wound up with the society.

“Restoration of Fading *Gone With The Wind* Green Curtain Dress Reveals Further Damage,” *International Business Times*, 07/21/2011

The iconic green “Curtain Dress” worn by Scarlett O'Hara (Vivien Leigh) may never look the way it did on screen in the 1939 epic film *Gone With The Wind* as conservationists working on restoring the dress have reported a few irreparable damages in it.

Four other dresses of the protagonist are also said to be deteriorating, according to the Harry Ransom Center at the University of Texas that announced a \$30,000 project last year to protect Scarlett's five dresses including the green curtain dress, the green velvet dressing gown, the blue peignoir with fox trim, her burgundy ball gown and her wedding dress.

According to experts, the green curtain dress, which is made up of the bodice, skirt and belt, is mysteriously damaged. “If you look at the movie stills, the skirt is bell-shaped. But if you look at the dress now, the twill tape makes it more of an A-line skirt,” said Cara Var-

nell, an independent art conservator who specializes in textiles, historic clothing and Hollywood performance costumes, and is doing the restoration work.

“There are several rows of machine stitching on the waistline that don't make sense. There are extensive alterations and it's not clear when or why they were done,” Varnell said, adding that the green curtain dress has been discolored, and it won't be possible to restore the original shade of the historical dress.

The damages may have been caused due to sprays during the dress' promotional tours in other countries, she assumed. The Harry Ransom Center acquired the five dresses from the collection of Hollywood's producer David O. Selznick in the early 1980s, and intends to display the dresses at an exhibit to mark the film's 75th anniversary in 2014.

“Birmingham Museum of Art's Bierstadt Painting Set to Travel to Smithsonian, Met, Minus Chicago Fire Residues,” *Al.com*, 07/24/2011

Bierstadt's *Looking Down Yosemite Valley, California*, the iconic canvas that hangs prominently at the Birmingham Museum of Art, was undergoing conservation recently, in preparation for travel next year to Washington, D.C., and New York.

While working on the varnished walnut frame that has held the painting since it was unveiled in 1865, antique furniture restorer Magali Maus discovered a black residue.

“I inspected the frame and made sure the structure was solid,” said Maus, a restoration expert from Mountain Brook who has restored furniture from as early as the 15th century. “I did a very gentle cleaning and noticed that it was extremely dirty. The whole frame was covered with silt. It was literally black.”

Consulting with BMA Curator of American Art Graham Boettcher, Maus learned that the 5-by-8-foot painting had survived the Chicago fire. “It was the first time, to our knowledge, that the frame has ever been cleaned,” said Boettcher. “One of the interesting things she mentioned was that it smelled almost like soot.” The painting itself has been meticulously cared for, said Boettcher.

“Mystery Surrounds Loss of Records, Art on 9/11,” *Associated Press*, 08/01/2011

Letters written by Helen Keller. Forty-thousand photographic negatives of John F. Kennedy taken by the president's personal cameraman. Sculptures by Alexander Calder and Auguste Rodin. The 1921 agreement that created the agency that built the World Trade Center.

Besides ending nearly 3,000 lives, destroying planes and reducing buildings to tons of rubble and ash, the Sept. 11, 2001, attacks destroyed tens of thousands of records, irreplaceable historical documents and art.

A decade later, dozens of agencies and archivists say they're still not completely sure what they lost or found, leaving them without much of a guide to piece together missing history. The trade center was home to more than 430 companies, including law firms, manufacturers and financial institutions.

Twenty-one libraries were destroyed, including that of The Journal of Commerce. The first tangible losses beyond death were obvious, and massive. The Cantor Fitzgerald brokerage, where more than 650 employees were killed, owned a trove of drawings and sculptures that included a cast of Rodin's “The Thinker” — which resurfaced briefly after the attacks before mysteriously disappearing again. Fragments of other sculptures also were recovered.

The Ferdinand Gallozzi Library of U.S. Customs Service in 6 World Trade Center held a collection of documents related to U.S. trade dating back to at least the 1840s.

Not everything was lost. Copies of inventories had been sent out to the libraries that had sought to take parts of the collection, and as workers sifted through the rubble at ground zero, they found remnants of a photographic collection kept by the agency. Tens of thousands images were restored from what had been a collection of one million before the attacks.

Jan Ramirez, the curator of the National September 11 Memorial & Museum, said there was no historical consciousness surrounding the site before it was destroyed. “It was modern, it was dynamic. It was not in peril. It was not something that needed to be preserved,” she said. “Now we know better.”